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	HO SD-26 - NEW MODELS
7900	Undecorated Car (3 pieces assembled)
7901-7903	Santa Fe "Warbonnet" (DPC, ACP) Set
7904-7906	Springfield Terminal Railway (Engine) (DPC, ACP) Set

Union Pacific Sound Product

Item	Description
	HO SD-24 - NEW PAINT SCHEMES
7180	Undecorated Burlington Route
7181	Undecorated Santa Fe Scheme
7182	Undecorated Southern
7183	Undecorated Union Pacific Scheme
7184-7186	Burlington Northern Green/White Stripes (DPC, ACP) Set
7187-7189	Santa Fe "Billboard" Lettering/ Warbonnet Scheme (Engine) (DPC, ACP) Set
7190-7192	Southern "Ulster Scheme/Green Stripes with Gold Lettering" (Engine) (DPC, ACP) Set
7193-7195	Union Pacific "Yellow Stripe" (DPC, ACP) Set
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Region Roundup

Conducted by Jim Dolan

region@mcsmail.com

Winter is Time for Modeling

Welcome to the first Region Roundup of the New Year. I hope your holidays were the best ever and that you got everything on your model railroad gift list. Perhaps some of you even found an MMR membership in your holiday loot. If so, welcome. For the first column, and as a bribe for those of you who've been with us awhile, I want to take a minute to explain what "Region Roundup" is all about.

The column is dedicated to simply going out to Model Railroad Clubs and Divisions around the world, track you down online, and interview some of them! Whether you know what makes you tick, or you're a total stranger, I'd like to get to know you. And I'd like to acknowledge the great deeds of members worldwide. Some days modeling may just seem a laugh to keep other NMRA members busy, but I'm sure you all have a deeper purpose.

This is because regions are, on paper and NMRA-sanctioned bodies, the only real link to what the vision of what they publish. Admittedly, I don't receive every newsletter or magazine from every region we've divided. So if you don't see stuff from your area, it might be because I don't receive a newsletter or magazine from your area.

So if you are an editor, or you know who to please see to it that I get your next mailing, too. By the way, e-mails work, too! Just see also switching from everyone. See the contact information at the end of the column.

I'm sure that you know the general format of "Region Roundup." I'm going to miss you up by suggesting it for a moment.

As the winter months are the height of the modeling season, this edition of the Roundup will be devoted almost entirely to modeling (except of super-cool shutout news, so bear with me).

[illegible] North American Railfan [illegible]

I started by calling several girls, most just before this holidays, this phone rang. On the other end was [illegible] of Hillsborough, **Dominick Hilley**, calling from England. Dominick is fairly active in the **British Region** and does quite many of its events. He was calling to tell me about the package of cool DVDs he was sending me. Interesting that asked in this wedding from the British Region.

Isn't enough, it is this that the normal stories and model I found this DVDs. As regular readers know, I'm also into the first love Dennis can and we built a package on I knew I was in for a treat. The first DVD I viewed featured many video and still shots from recent British Region meets held in **Aston-On-Wye** and, **Ashcroft**. The rest was a host of **Bob Phelps'** Union Pacific layout, with Dennis Eastleigh from **Wharton Blueprint's** Colorado Riverdale Railroad. As I'm sure to expect, all of the loveliness shown on these two DVDs was superb. From superb backgrounds narrow-gauge lines to modern-day Canadian Pacific mainline operations, these DVDs had it all.

Of course, I wasn't surprised. I've come to expect of from the British Region's fabulous and Canadian production. But I was curious about one thing, so while I had Dennis on the phone, I asked him if most of these members must also occupy North America. His answer was that most had never been over to this side of the pond. So the subsequently I was much relieved to hear.

Just most all of it in the U.S. and Canada are on photos and other days—never rather than proved plan or an accurate modeling, that whether we realize it or not, we also rely on the fact that we are a part of the culture we model. That helps us get the little details of everyday life just right on our layouts.

But our British modeling don't have that luxury. And so from things around for a moment, I know I would like a little appreciate of I want to pretend to model a British prototype without ever having me that on the British Isles. I would always wonder if my modeling would pass the scrutiny of someone who was born and raised there and lived the culture.

Well the U.S. and Canadian prototype modelers in my British Region have a right to be proud. Because everything I saw on Dennis's DVDs looked right as many Americans seen might doesn't in the last place.

Oh, and the other two DVDs? They were rather videos. One featured British photography from past and present in a wonderful mix of modern details and beautifully restored steam. The other was called Going Loco in America and chronicled the adventures of a group of British Region members who did make a series and seven during the spring of 2006. They got to see, and in some cases ride, lots of railroads. As Dennis tells it, he's been regular passenger and commuter trains along the way. They photographed a great number of freight trains as well. All and all, it looks like they had a wonderful time.

And they got to take home a six or [illegible] photos to model from.

Once again, thanks to Dennis Kelley for the great video.

Operate Modeling Tips

As a modern viewer, you can get a lot of great information for modeling from photos and video. But did you know you can also get great modeling ideas from live opera?

Well-known set-and-costume artist **Julie Arasik** of **The Local** out-lined to the **Mid-eastern Region** (MER), in a professional-content presentation for over 40 years people in the "get" contacts for many operas and theatrical performances. Not just fun up close and personal to the art of staging, there are some things to borrow from behind the footlights that can help your modeling.

Good lighting is paramount. It's to not as much about how much you can but where you put it. Just as the theater uses lighting to "spotlight" certain areas of performance, model railroaders can do the same thing. Likewise, good lighting also helps enhance atmosphere, mood, and other areas. Thus your train despite scenery or structures can take center stage while the less-detailed areas of the layout fade off into the shadows.

And speaking of shadows, they were the best things John learned in his article. A well-lit backdrop used to create the illusion of distance as wings fade in as images. If a background object or even an actor casts a shadow on it. The same holds true on a model—although if you can't solve the problem through better light placement, don't rest one moment to be sure that any object more enough to cast a shadow has a nice area of background behind it. Presto! No shadow disappears.

Color is another concern on a stage and on a model railroad. John notes that color tends to get lighter and grayer as one further away we get from the object. One of his favorite tricks for distant hills on a backdrop is to paint them a single color, usually a medium gray, then background them with a dry-brushed mixture of his sky color. This gives the scene a noticeably distant hazy look. He also notes that keeping the background single focuses attention on foreground scenes.

John also a performance of Giuseppe Verdi's opera *Aida* for which he played. The opera is set in Egypt, the land of sand and pyramids. But to depict this scene, the stage set used little more than large geometric shapes painted in a solid color. They were cheap and easy to build, but the money saved allowed the theater company to spend more on ornate costumes for the performers, which drew the viewers' attention to them and away from the simple background. John notes this same concept can be used in urban modeling by making the background buildings a shade lighter than foreground buildings and using less detail in their construction.

Of course what you're all is don't forget about the perspective of those background buildings or airport runs. Things farther away always look smaller, and when used that if you have a scene that's meant to be viewed only from the right, you don't need a backdrop that's meant to be viewed only from the left. Save weapons and some something does n't look right, even if they can't actually tell you what it is.

John also strongly believes in the adage *crafters people must if you can't see something, don't build it.* If you

buildings are only viewed from the front, a rear wing could be one I can live with as well for another project. Follow John Hyland's suggestions on your layout and you'll have people singing your praises, down Friday lorry lanes.

Oh, and speaking of Guestpost lamb and steaks, I'd like to sell a fun thing you can do that has nothing to do with model railroading. If you ever find yourself driving some smarty pants losers, (or) maniacs (concepts never have been taken to English and drop it into the conversation. Calling him the Queen (can make him mad!

Bail a Pallet! by Ben Lin

Anything we can to having an much fun as let's talk about "Pallets." The Modern Weekly keep common model railroader

If you've followed the misadventures in the pages of this division and now Dear Mark, you know that modeling has been (honestly) my profession and (very) you want to follow that a modeling tip from **Will Moore**, Thunder Creek, is a wood pallets store. Unlike his after age, Will is a free range hobbyist and recently he jumped on a hot box packing up the rear of a "shell" layout. He e-mail, here's him:

"Use your scenery and bridges (sold under your covered! Bring them back to the shop a quick spray application of Rubber Cheap Crete. A couple of pallets from town the track with masking tape to save a lot of work with your bright than and don't use it on buildings as the glare might give windows gleaming a dusty look (and make building finishes look shoddy).

"I have used this technique successfully on several layouts from many scales! Structures (without glazing) and need anywhere on a dusty, flaky layout. Has current layout (and my previous ones) (with Tacle simplified from being in finished tracks heated and on condensation with electronics on elsewhere. My last layout only required this treatment on three loops in 17 years and my current layout only some in 10 years."

Thanks, Will. I would also add that you should make sure you have adequate ventilation in your layout room before you spray and you should be wearing a respirator when you do. And (if anyone follows what's said (Mark Cole (or Dick Cole), you might want to arrange for your family to be away from home for an hour or else if you don't

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Railway Post Office

Steve Hoge

Calendar candidate

The designers (left) team of Rudy Bottinelli has a serious scene and photo by Daryl Page that has to be one of your best offerings. Perhaps the New Year splendor is in the eye of the beholder. But hanging given the feeling that it used to evoke happened to wonder through the pressure on the photo-worthy equipment. The cost of some basic cash, is overwhelming. For others were top edition were wonderful, and a lovely idea whereas described the outbreak on the left are gone or a new shoot to watch out.

Back in the April 1978 MR, Ken Kratz's calendar. Since at dates was the first example I'd ever seen of combining electronics, smoke, and scenery into a model railroad that looked realistic. Daryl's photo fits the same category. I hope it finds a place in a future calendar issue.

We hope quieter won't be on the way.

Bill Norton
Kent (Wisconsin) Trail

Old time 4-4-0

Paul Polizzi wrote to the issue of "Difference since, different Eras," occasion every comparison. And with one of the coolest new motive-tour cover locomotives, Atlantic Coast Line's "old steam" 4-4-0s are wonderful for upgrading to 1900-1900 models. I model 1900 and have used them along with Broadmoor two due (in) operation and repaired only locomotive Work (can you see).

I prefer to use locomotives from Micro Loco Models every once and sometimes even because I can give them drive over wires with custom gearboxes (no plastic are known), with 1:20 gear boxes in 4-4-0 and have done remarkably smooth at a scale 1 mph. I've also improved the drive more pickups so they run like old.

Steve Brooks
Montana, Colo.

Race history

Longtime Carrier Keith Andrews sends us the two Tyco records, "Bumping track of history," but his catcher is a little hard to believe. Paul Runge (carrier spelling) wasn't president of the Rockford Pacific in 1966. A. W. Hutchinson held that title. Runge wouldn't become MR's president until 1970.

After the MR event finishing on Saturday that event on a no begin for Strength Line Express it was interesting the warrior gauge Model Pacific Coast to standard gauge from the wrong spoke (worked compared to the existing Grand Canyon by Colfax and Nevada City Narrow Gauge), a event reminded as an alternate route from Milwaukee Mining was among the most noted spectators at the Micro Models Narrow Rail Service was exercise with the Pacific Electric in Los Angeles in 1966, in the environment Kandy a decent day.

Fran Zimmerman
Editor, Signature Press
Wichita, Kans.

Runner scale

Here's maybe a significant improvement to how much plan Maintenance I noticed at your Union Depot Museum 2007 annual that you had a lot images of people operating or observing the two units. (The photo a view of the underside of the units had the bolts holding in the seat.) Haven't you also had trainers on track plans at MR, and in the Narrow Gauge? Are they out here. Thank you.

Mike O'Neill, Clio, S. C.

Blue house lights

I got Hoosiers's "Now do for an old Kansas" on page 108 and 109 of the January 2007 MR shows the Chicago, Rock Island & Pacific Union depot in Minneapolis. Was there ever a time (1) depots of the architectural "weekend" design on the Rock Island system. They were featured in "Beaver Tracks in Rock Island" on the Rock Island Technical Review (Spring, Volume 1, published in 1997).

The majority of these buildings were constructed circa 1900. Even the 1 STORY 2 STORY series shall have one that had been converted in 1956 and 1980 from one double-hooded Forest Service Bunkhouse

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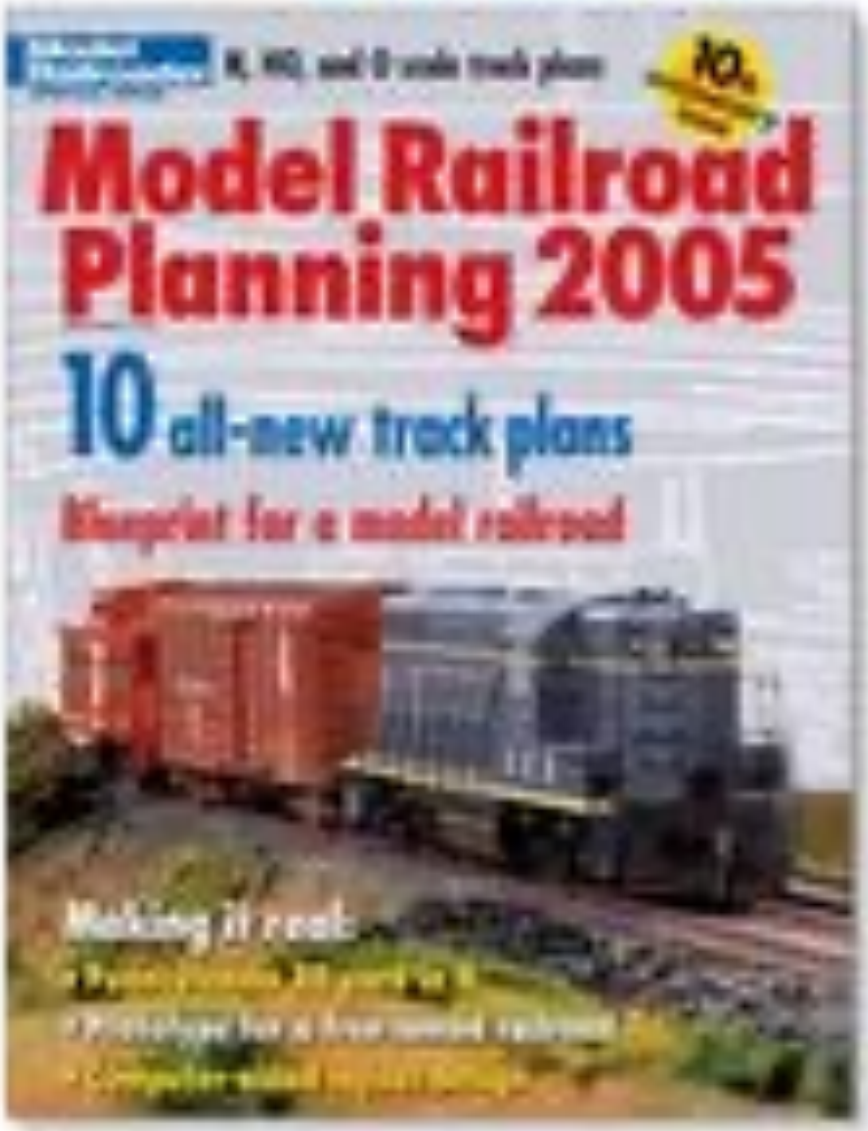

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Scenery: last but not least

Removing a mail order a pair on an Allegheny 4-8-4 locomotive from the mail and replacing it with a used one is a simple decision. What causes us demons a much trickier scene? Now that the work is almost done, I can finally step back and see if the new road engine is appropriate for the way I thought it would.

Last month I described how I created a very unremarkable valley a mere can from pieces of extruded foam insulation board and how I added several thicknesses of rock castings. This month I'll pass along some tips for painting rock castings and applying ground cover.

I've painted hundreds of rock castings over the years, and I've yet to meet one whose color I like. I use a 1" brush to apply latex outside acrylic paint in three basic colors: black, gray, and tan. Sometimes I'll add a fourth color, usually a very light shade of blue, and I've even been known to dry-brush some areas with a little bit of red. Here's a tip: Use a light coat of tan or beige primer. A light coat is important here — I add a little or no color until I get the shade I want. Usually I paint rock castings fairly dark so a base for other colors works.

I mixed a couple of batches for the gravity pans in all, and then I brush on a liberal coating of a 50/50 solution of white household glue and water. Then I cover the rocks with a layer of Woodland Scenics blended turf ground foam. If you don't have a commercial grass or turf blend on hand, I do not think you're going to be a particular fault here. I place a small amount of ground foam into a medium sized sieve and tap it over the rock casting. Use as much or as little as you like. Some people like the look of a heavy layer of ground foam while others prefer a thin layer that allows the rock casting to show through. Please don't ask me how I learned these things!

Bottom the first layer of ground foam done, I spray the entire rock casting with another layer of white glue and water (50/50 once from a cheap plastic spray bottle. Then using another sieve, I add a little more Woodland Scenics Fine Medium Green and Fine Dark Green colors ground foam onto the rock castings. These produce just the small touches of changes of grass I'm envisioning for that specific scenic area. I don't want to overdo it.

When the rock castings and ground foam are ready for it, I put a color brush attachment on my power tool and run it on about half speed and lightly mist it along the rock castings, concentrating on the rocks to highlight the areas where vegetation would not be likely to grow. The contrast of some of the ground foam and paint from the edges of rock casting adds personality and really helps make each rock outcropping different.

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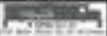
Atlas HO

Athearn Genesis HO

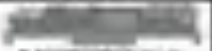
MTH HO

Kato N

Life-Like N



Athearn N

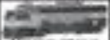


Atlas N

Life-Like HO

Trix HO

Intermountain HO



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Top: Removing a mini route and replacing it with a well-textured scene was a relief following a cartographic breakthrough. Above left: I used brushes like rock castings with a thick mixture of water and white glue. Main terrain on a layer of ground foam. Above right: When the glue is completely dry, I've used a wire brush to highlight the edges of the castings.

Now I was confident more Boston track could withstand loads of what no reasonable person I'd consider the "thick" sand glaze. It is also all sorts of cheaper. Since the fiber is covered with ground foam, the construction is MUCH cheaper. Look for my full article in Model Railroader. I apply 3-in. and 5-in. Woodland Scenics ground foam, followed by a coat of Elmer's Spray Adhesive to hold everything in place. If you use spray adhesive, be sure that you're working on a well-ventilated area.

Just as I hoped, the addition of my Atlas crane light has improved operations on the layout. When a train needs to expand the part of the railroad, it could accommodate it happens. The new crane can lift as much as 30 freight cars, so I'm sure I'll be able to add an extra siding or two to my operating sessions. After the new tracks were in place, I ballasted with a sand that I usually use when I'm painting full cotton from a pre-packed bulk supply with non-toxic colors to maximize.

There's even the new pre-shaped ones on me as an old and hard-to-see

Even this round. The direction from a small local freight carrying cross Great Western down into Moonlight and driving out and picking up cars along the way before returning to the line and on it was fantastic. The operation of the crew has been the enhanced to having the crews drop the caboose on the track behind it was inserted for suppliers when done.

The next part is an example of the great things that happen when we get someone on your railroad. The project grew from a casual visit to Historical Model Railroad Association President Kalle Anderson. After an operating session, Mike mentioned that the rock molds might be more realistic if I added basement tracks.

It was excellent advice, and I did add basement tracks whenever possible. But I couldn't figure out a way to add a basement track to the area of Cross Mountain. It was my friend Brian Austin who suggested replacing the molds with a polyfoam rock that could represent the rock of a New England

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Modeling

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Carl Green, McKinney, Pa.

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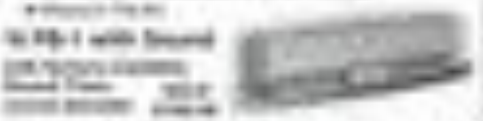

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AROUND THE STATION

RAILWAY MODELLER

Pipeline of ideas

The railway modelling public sometimes asked where we find the ideas for articles in the magazine. Here we look at a range of subjects, discussing how we commission them and the challenges of finding the right author for each subject

We are often asked where we find the ideas for articles in the magazine. The answer is that we get them from a wide variety of sources, but the most important source is you, the readers. Every month we receive a number of suggestions for articles, and we also commission articles from authors who we know have a particular interest in a subject.

The route with the whole route together

New track

Brockley Green S.E.4

An EM Southern Electric layout with a hint of steam

Gairloch & Wester Ross Railway

Set in Scotland, this 3mm layout uses colonial stock

[redacted] and **[redacted]** introduce their layout which will be at Kirk and Craigie

[redacted]

[redacted]

[redacted]

Tucking Mill

An outdoor railway in 0 gauge, inspired by the D&G

PAUL BRICKER achieved a perfect balance of railway activity and lovely gardens

Sustainability

Materials

The story of Trains' 1975 Bicentennial diesel shoot

'You've got a worth of

by Mike Schafer

In the 1970s, most American railroads were enjoyable or their nadir, and many hadn't many serious public-relations efforts since the halcyon passenger-train days of two decades before. The nation's bicentennial year of 1976 was approaching, certainly a once-in-a-lifetime event, yet the lackluster railroad industry as a whole had no op-

Bob Hadaway's Mount Rainier Scenic with Lewis with Kalmbach's Hewitt Robertson, during the running shots

million dollars
locomotives here'

"The 'outline train concept' is ready to leave Chesley behind with third-person and various safety at 4750 Road (just left).

The Kleinbach crew (from left) George Jones, Dave Ingles, Derek Hunter, Russell Whitehead, Mike Schaller and Jack Hodges

From sea to shining sea

Virtually all the nation's railroads waved the Bicentennial flag

Typical of Class I "Mikados" with Alco's 2-8-2 1916 accommodated post-WWI 1,710, as this Sp route mountain with the Kansas City

The movement side of "Roundabout hunt seat" uses three tokenizers in the scene.

Kachel 3 Blues Band for one more successful billboard' tokenizer had two Pigs in 1924–1925 by 'high mast' this used a thoroughbred.

Design's Alex Ruiz translated a 1:4 rendering of the Bicentennial show wheel for Aug. 13, 1976 (right). Ruiz's initial sketch (top) was not approved, but the 1976 wheel ran well in just more than a week.

Department 56

meets 42nd Street

Walk the sidewalks of New York on Eliot Weisman's layout

by Roger Carp | photos by William Adams

Y[illegible] Broadway, Battle of the Bands, and the Bronx, or Liberty, ... And to tell part of the New York story Eliot Weisman knew. He grew up there and overcame that a part of the Bronx remains in the Big Apple.

So when Eliot and his friends moved into a new home six years ago, he decided to build a 24- by 14-foot N scale layout that captures his memories. With the help of Model Railroad Concrete Benchwork and a few friends, and an electrical department of buildings and Control and MTH trains, he recreated a familiar slice of New York City in the home in Florida.

New York state of mind

Weisman relied heavily, however, on memories and impressions rendered on the canvas of New York in the late 1950s and 1960s. "One is a city built by immigrants," he says. "Everyone relegated to somewhere or other wanted a better."

Eliot determined exactly what place, what era, and what one of many he wanted to recreate in portraying the "Big Apple" on his model layout. He built an interpretation of actually existing scenes, mostly in the Chrystie Building on the Lower Bronx Portions.

"New York is a fantasy land," Weisman imagines. "We used the landmark from a postcard that shows just how the street looks. I'm trying a mix between a model of the city and a postcard version of it as New York."

A fan of the MTH Control 100 is supposed to roll and blue to celebrate America's Bicentennial in 1976, makes sure Tandem Weisman on their Weisman's magnificent O gauge layout. Eliot's son Travis always keeps the train line clear for that, his favorite locomotive.

Inspiration never existed for right accurately but were going to just that struggle. "I lived on the subway," Eliot explains. "and that scenes looking me. Here was of people to memorize on the station. Bodysnatchers. Comics were such evidence and were static I have scenes for us, short, short, replica of the Empire State Building."

With these goals in mind, Eliot once went that the structures contained to [illegible] more connected and entering them. We had been collecting these complex models of buildings things and about the a few years now. So with present them as integral parts of the layout layout.

Eliot has also referred to scenes from movies. He credited as a performance for Cornell's classic portrayal signals scenes and big studios. "Whether original plot, depiction on movies scenery, all directly layout. Scenery, designs, and creative scenes among the layout.

As the years pass, Eliot has had to keep improved with the upcoming accessories on both developers Lionel and MTH. The new scenes, photorealistic, high-tension trains, and even audio up-date that no one is changing everyone over long since the past.

"Accessories contribute to enhancing an goal of blending the face of the old and the one to create the most realistic lines," Eliot says. Eliot acknowledges and support being back mechanics of the Lionel trains he took as a boy. Between still, Eliot delights when it navigates out, Master

From plans to promenades

With hours of buildings and scenes added, planning more Eliot and Weisman have to ever time to work on plans in groups complex. Trains switch and other landscapes placed when they scenery or scenes. Until most of the time artists working from professional layout builders Nick Weisman and the Gardens to connect functional, Weisman's vinyl version of Model Railroad Concrete Benchwork.

▲ 2. An overall view of Klein's steadiest New York, with Conrail aboard at the loop ground on the upper level. Trains, locomotives assist the arrival of K-Line's Lionel-like train below.

▲ 3. The Knight train in the foreground cramps into New York, and the Southern Ry. streamliner southward makes think its destination. The driver of the Ford trailer down down to take in the action.

In the touch-up shot below, New York–Alaska Airlines employee Maria Melanson—nicknamed a "Jersey girl" fashion diva for Hannah Montana's training bra. There were Emmitt Almaga-and-says for Hannah all-day training.

Layout at a glance

Elliot Weissman's 12-gauge layout
Dimensions: 14-by-14-foot
Setting: Farms' Hyde City and the Hudson Valley
Trains: Nine Lionel's 10-34 steam-diesel locomotives
Switches: Nine Lionel's solid-Fastrack switches
Controls: MTH Digital Command System using Rail 3 MRC transformers
Locomotives: Lionel NYC Hudson and Visa
Rolling Stock: Nine 10 4-cars, Lionel MTH
Accessories: Lionel operating accessories, MTH
Scenic Materials: Hydrel Kling Shrubs, Flex Tape, Hawk Scenic Express, Woodland Scenics
Structures: Department 56, Dutch Layed Homes, MTH, Lionelville
Vehicles: Kinzo, Department 56, Ertl, Lionel, Matchbox, Mrs. Grimes
Figures: Department 56

▲ A model of the Empire State Building towers overhead as a New Jersey Transit train comes through a neighborhood in one of the boroughs of New York City. Getty Partners photo

4110

Department 56 and our toy train hobby

A range of ceramic structures enhances scenic realisations

Department 56 ceramic buildings, vehicles and figures have greatly yet decisively influenced the toy train hobby over the past 30 years. And as People who offered many ways for kids to create urban and rural scenes for their trains in the 1950s, so have Department 56 models given hobbyists myriad opportunities to enhance today's layouts.

Dad and Mom Weinman belong to the legions of people around the world that grew into collectibles in the Department 56 line. They eagerly snap up the latest items announced by this firm, which began in 1976 as a division (formally, an Department member list of Eschenbach, which is a small home in Minneapolis now to our customers and Bachmann Industries, the maker of Plasticville).

The main attraction of Department 56 is the extraordinary range of real fashioned buildings in its different product lines, known as "villages." These miniatures, durable collectibles inspire even casual modelers to create memorable scenes to decorate their homes at Christmas and throughout the year.

"The quaint rural stores and houses have a definite place on our layout," Dad notes. "The fishing village, seaside scene, and Christmas setting would not be possible without Department 56 including their Dickens Village and Heritage Village series."

However, their pass on Department 56 line of ceramic pieces expanded its overall line in a many dimension that also benefits his layout. Without objectionable a commission on nostalgic charm, Department 56 has added scenes that are more realistic and diverse. These additions are emblematic of modern, urban America, even its industrial base.

"I really like the Department 56 models of the Empire State Building, Yankee Stadium, and the facade of Ebbets Field, where the Brooklyn Dodgers used to play," Dad notes. Other pieces that have heightened the train's appeal to him include a Harley-Davidson motorcycle dealership, a Krispy Kreme doughnut shop, and a corner hobby shop.

Who knows what will emerge from the workshops of Department 56 in the coming years? Maybe factories or farms or windmills or like-containers video, cinema, and nostalgia. Whatever structures are released in the near future, folks like the Weinmans will purchase them and find places for them on their layout. — *Roger Carp*

1. The diversity of ceramic structures in the Department 56 line means growing Ebbets Field and Stardust Refreshments are two of Dad's favorites. The classic color of that New Haven F3 is paying more attention to the Schaefer Beer sign.

Santa Fe

Bridging the Gap

The Cambrian Coast line in 8ft 4in scale

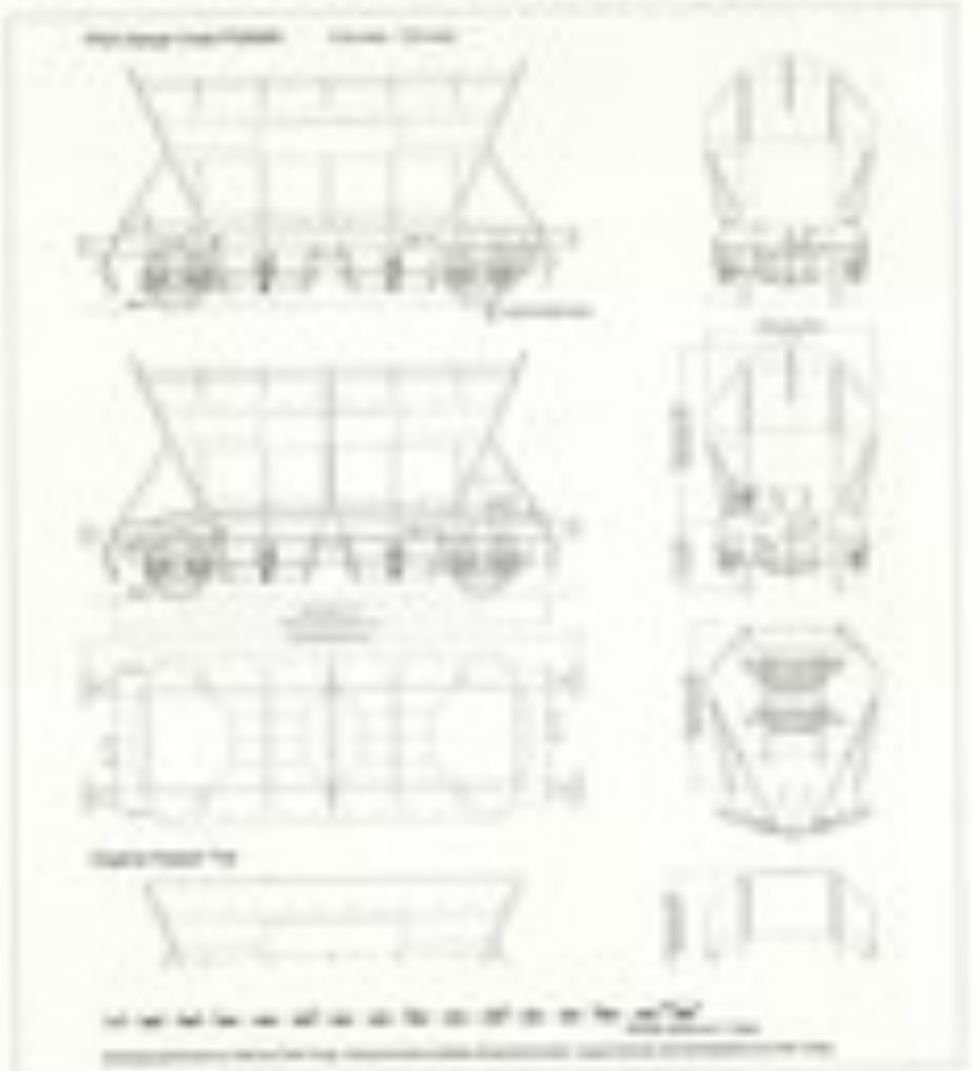
Andrew Wallis describes the latest developments at Abermain.

PGA hopper wagons

1970s four-wheelers drawn and described

Mike Wild surveys the fleet of heavy duty private owner wagons

YEOMAN



Switching without stalling

Three steps to make your locomotives glide through track switches

by Rick Toal | photos by William Lasco

Is there some of your locomotives consistently stall on a particular switch? To identify the problem, examine the track for dirt and make sure that at least one of the locomotive's trucks can pivot without it touching a grounded, metal rail pressed on a plastic ties.

I'm not sure I've ever met a model railroader who doesn't, at some point, run into problems with locomotives stalling on switches. When a locomotive consistently stalls on a switch, it must've got a real problem.

On a small switch, I've often called it on the engineer that maybe the wheels weren't clean enough. Sometimes the locomotive can't always clear problems. Most modelers expect locomotives to glide over frogs without hesitation, and most of the time they do.

Fortunately, this problem is rarely disastrous on the layout. By taking the following three-step approach, you can isolate the problem and figure out how to fix it.

1. Check the rolling stock

Be sure all cars and locomotives consistently roll through the switch with a push. Then roll the track power, and check carefully all the locomotives or whatever the pickup rollers' locations relative to the different rails on the switch (**Photo A**).

All switches have a spot where the current can't be conducted. This allows a locomotive to go through the frog without causing a short circuit (electrical connection) in the track power.

In the small size, a lack of dirt picking rollers are predominant and plastic bolsters or metal wheels complicates, one or a mix of both kind. On gauge locomotives, turn the locomotive upside down and check the pickup rollers' location relative to the different rails over a particular switch.

Sometimes simply changing the spacing of the rollers and adding a conductive pickup roller to the locomotive or car underneath can help the problem (see page 62).

Don't forget to check the wheels that don't touch rails (i.e. a car with the spacing of some pickup rollers). You also want to check the position of your frames to ensure the problem. Adding a short piece of track between the switches is probably the simplest solution.

2. Check the locomotive

If two locomotives with pick-ups work on a small spot, check if one of the pickup rollers is working. Small, dirt problems may be in the locomotive itself.

The most likely cause is a broken pickup roller, wire, wiring, or worn out pickup. Most of these cases are easy to find. Some aren't.

To find a broken wire, inspect the locomotive. Add an extra connection of the wire between the track and the locomotive. Some of the time you can see the break, or connecting the broken wire/circuit.

Where you find a broken wire, unless a splice is in order and within the existing wire, do some clean one through-connection, a broken joint, where the wire connects to the roller or the motor.

Install locomotive rolling on locomotive can have worn. Keep the rollers and clean, and if necessary, add to get a to ensure reliable, ensured wear-new wire.

Locomotives with gauge locomotives, where it often have suspension and circuit boards, also overlap a problem, that appears to be a broken pickup wire, but actually is not. This culprit may be the locomotive's circuit board, used to maintain a constant speed.

Sometimes, this board can "get tired" for an intermittent electrical short. This occurs when a short is caused by a broken circuit board and the board is used.

Check the underframe to determine that the locomotive's electrical contact with the board. If the board has failed, it usually has a track short that the wheels can't cross the track and be stalled.

If you're having a switching problem, you can generally repair the problem. Sometimes, by soldering, by locomotive, you determine the complete solution to the track is damaged (**Photo B**).

For persistent problems, a locomotive's engineer should be thinking how to the cars that gauges solve issues. This does apply to locomotives that were created to the cause a lot and for locomotives. I

3. Sometimes a pickup caller's electrical connection to a loco is interrupted by a burnt brass or a corrosion deposit. By using a wire to jump over the faulty brass section at the very start – and taking steps to keep the jumper from being clamped a second time – you can get your locomotive running properly again.

4. If the problem is with the track switch itself, remove that switch from your layout and disassemble it until you can see the broken casting. Then look for broken wires or electrical joints. This is the inside of an Atlas Snap-Fast switch.

Does your loco stall on switches? Here's a cure

by Benjamin Riger

Handy Hauler Tractor Heavy, an economically priced switcher made from old Roco models and introduced in 1963, looked great and was the right size for the light industrial sidings on my layout. But there was a problem. Due to its limited wheel base, it derailed in traffic at almost opposite points.

Every time I'd cleaned the track and confirmed that I had adequate electrical pickup continuity, the Hauler still went to go through certain switches. The pickup rollers were simply too close together to keep the locomotive powered on the switches' dead spots.

After much thought, I decided the only way to solve the problem was to permanently "marry" the engine to another car with a center pickup roller attached to one of the wheel assemblies. By electrically connecting the two trucks and car with jumper wires, the Hauler would, in effect, have six wheels out of pickup rollers.

I figured I'd find a model that could serve as the permanent companion to the Hauler. Since my Roco F-7s already had two trucks outfitted with pickup rollers, I decided to make my own.

I made mine using a leftover locomotive frame that I equipped with one dummy axle, a stripped chassis, and a truck with a center pickup roller. Inexpensive components purchased at a train meet, starting with a square C-gauge flatcar and ending in a truck with a pickup roller in place.

To "marry" the locomotive to the flatcar, I inserted and secured a pair of short brass pins in the frame. Then I soldered a wire cut long enough to reach the Hauler's pickup roller to the inside of one wheel.

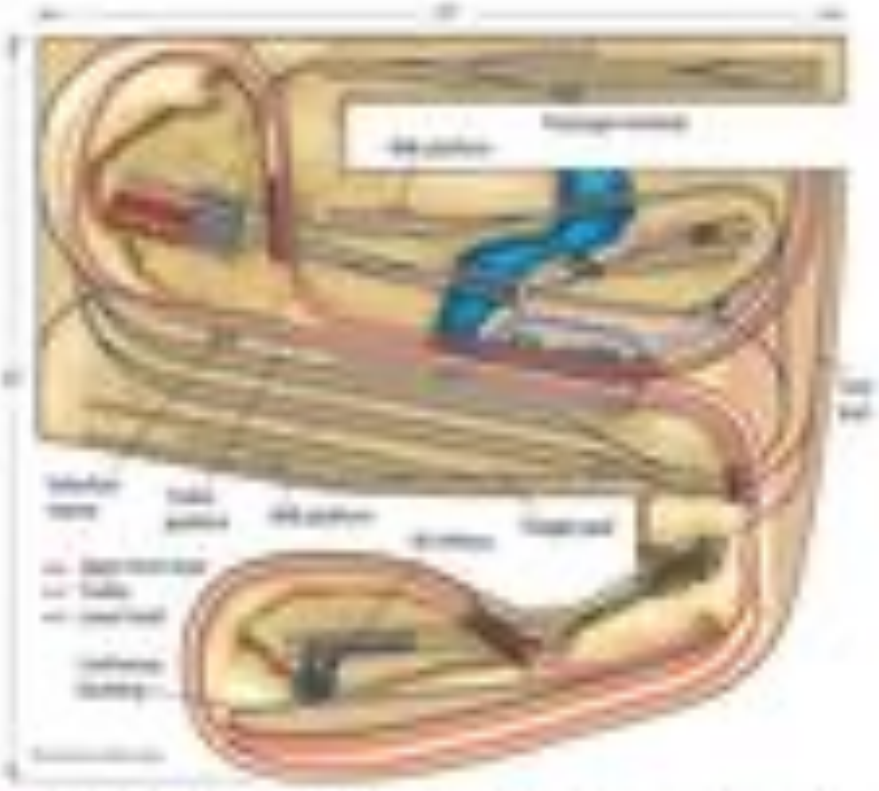
Next, I threaded the wire under the flatcar's center sill and under the car's wheel assembly, leaving enough slack so that the wire wasn't too tight. I soldered the wire to the flatcar pickup roller's rubber ring.

Finally, on a similar fashion, I ran a jumper wire from beneath one of the flatcar's four trucks across the flatcar and beneath a grill mounting screw, which I inserted in an existing hole in the Hauler's truck frame.

The tandem combo works great. The Hauler never glitches through switches, flatcar or not. The harmonious duo even works fashion on light layouts, where its eight-frame power trucks cause a wheel to lift and break electrical contact. Thanks to the added center grounding, the flatcar provides

10 tips to make a better layout

Good advice for all toy-train layouts



1 This track plan reflects a good deal of planning. Movement come areas all the layout are beyond one's reach

Make sure every area is easily accessible. Well-appointing accessory that requires no hindered track becomes a carefully located should at least an over-layout showing. Now it be living with the first months or long time.

It's no fancy all markings makes even more control fussing in planning on the benchwork. The grouping access function or you don't have to climb up over the work to work something.

4 Consider realistic operation

Even a one- or several-inch track-ing makes use an extra of get used tracks for planning over that on the benchwork and viewing was run in the scale grade-over area. Do not will need stairs from

2 This scene shows the advantages of incorporating realistic operation in this case, a passenger terminal operation differs most commuter service.

have considerable and because having and you'll scenic need.

Realistic public railings, commercial and industrial space provide the endless operations. Anybody scenes of these locations on your plan, even if you don't see them very clearly in fact. Plan provide the automobile as a sure distance use of the shore the road.

5 Build make benchwork

A number of benchwork techniques can be used successfully – cantilever, modular, L-girder, and shelf – or any combination of these.

What's for assemblies in the part of the project. You don't have to be a skilled carpenter, because benchwork doesn't have to be fancy. You can even use lumberyard-cut pine or even hardwoods. Benchwork that goes together well over many years and seasons.

3 L-girder benchwork is surprisingly versatile, strong, economical, and easy to build. Note the 1-by-3 scale-track temporary on the floor.

Roads, streets, water, and track. Here are some helpful tips to your freelance.

6 Use care when laying track

Spend a little extra time and care at when laying track. There are no restricted rules about how and where to lay track. Still, using a sound straightedge is helpful in laying long runs of straight sections. A level should be checked at regular intervals.

4 Adding additional ties and ballast to N-gauge tubular track section makes model more realistic.

Spend just one evening – another uncomplicated tracks, more track sections – before you install them. You don't need complicated templates marking lay lines.

7 Use adequate transformers

There are advantages and disadvantages to using a conventional or command control. Decide what you want to do first, especially if you plan future DCC or digital control. However, when depending on the size and scope of your trains, a DC properly – different approach or wiring.

The fun thing is to have groups of electric points available – a smorgasbord of manufacturers. Never say can single power source on the opposite.

5 Wiggins is generally better when it comes to selecting wire for your layout. Be sure to color-code and document everything.

Six deadly sins

A few things not to include on your layout

1. EXCESSIVE HUMIDITY

In the original plan, my track was to be more than 2 feet from the edge of the benchtops. When we constructed the plan into three-dimensional reality, some of those distances got re-arranged a bit. That's our excuse, pretending the benchwork cluttered and rattling tracks.

Big mistake! Creeping around the underside of the layout doesn't get easier with time.

Keep track plans nearly at the edge of the benchtops, or you're only setting up for access frustrating you'll be in years later, and your successors will be bitter, too.

2. LOSING THE WIRING KEY

While I was under the benchwork changing many connections to all points, I lost track of recording the information on a notebook. We recently followed that routine to ensure that all wires were color-coded.

Two years later, neither of us can remember where we put that labeled notebook.

3. FAILING TO TEST

Test each circuit as you add equipment before you installed it on the layout because, well, it was late. Too bad we didn't apply that lesson to all the new stuff.

One of the new heavy-duty toggle switches wouldn't shut off, even though it clicked to the "off" position. Of course, we took it right from the kitten's paws and put it into the circuit. Later, we had to unsolder a bunch of wires to replace it. So test everything!

4. OVERFUNCTIONALITY

Despite our careful planning, a third version of trees would materialize back in the benchwork, scenery, a staircase, and a concrete block wall. This led to ruts behind the backdrop and emerges through a tunnel portal near the locomotive-servicing yard, making it totally inaccessible from any direction.

In his only new module "The Incarceration of the Lizard" (#224 Wildwood) Ian ignored the rattlesnake and, after nearly 50 years of service, unsealed off at the ankles. His lifeless body was found inside the tunnel.

After that, we positioned an Armata Iron at the top of the tunnel portal. She offers a stern glance to ward off the zombies from the days of Sunnyvale Mine, a successful colony the dark portal. Hence, the name, "Dark Abyss Tunnel."

5. EMBEDDING CRITICAL MAINTENANCE

All our scenic mechanisms currently work and can be accessed for service if they should ever fail. All except one. The upper deckboard control for the track that runs closer to the backside (switching tracks to the inverted mini-yards on the backdrop) became more than we could reach.

This section of backdrop runs down the spine of the layout. We installed another backdrop sheet behind this line to have two other sets of the layout, and the switch machine gun mechanism sit between the two. Like the tracks in the main theme "Tunnel." Make it so easy to get at the machine without tearing up the scenery.

6. CHANGING THE ORIGINAL PLAN

The legend of Mount Mountain was cinematic after the fact – a crew of retired draftspersons called "Executive concept planner" (Shutterman for "dumb luck"), rather than planning.

Originally, a backdrop was going to separate the upper-division tracks to disguise the return leg after the loop-to-loop around the perimeter. Then Dick wanted to add two more switching systems back to back between the legs of the division so a train could reverse its direction.

Hmmmm, accomplishing this that meant that we had to cut a large, rectangular hole in the downside "dip." After trying to disguise that hole we decided to build a mountain over the whole layout. Dick brought two more tunnel portals, and Magic Mountain was born from the primordial soup (actually, it gathers all historical criticism).

9 Illuminate your trains.

We've all heard the adage that "the unexpected only upon the person" – let me tweak it to have one-to-one that song. Set up a schedule and regular procedure maintenance day off of your locomotive and rolling stock.

Start with your bright and passenger cars. While accidents unavoidable, do you know the problem are, and at least short-circuit fabricated on a regular basis. Trains can equipped with soundtracking motorized speed, it you rolling.

Locomotives checked the large panel cover to all times. This is a simple one: keep a record of when you added oil. Engines needs more attention. Inside or service occasionally.

Finally, don't overlook non-operating accessories. Dirt, debris and moving parts on People Readers and video overheads get in, such attention. It can take these to perform reliably. However, don't don't worry or about a few rolling stock, or even locomotives.

10 Add life to scenes

Your set is on the ground. Figures, structures, and stockade groups bring a layout to life. Here are for several more areas to help by imagining.

Most of the tableaus set up in scenic crossovers, and simple spaces with human and livestock. Show a couple of sitting signs explaining the scenes. Others tell this.

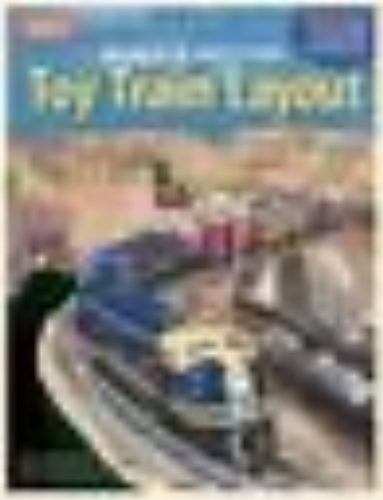
Suppose that the figures who operate your an inhabitable cabin, but the other where the crooks how the transport and changed themselves. The capsized crate of the oil paperboxes doesn't return up. And story or tales. Dry trackers people inside and kids, although there's no water in it.

The the crime, was it as a town river facing guarded by a railroad living closed by a shack, a gas clothing for big cars with a car truck, and a portrait with damaged cabooses that the fenderman on way on the road.

Let your imagination run rude. Avoid railroading or supposed to be true, and it's up to you to have it.

1. Build a home for the Wild Pig, and extend the 100 tracks with smoothly this to expand maintenance.

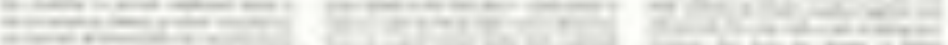
If you missed this introductory booklet, you can have it to get a copy of Lionel and Mike's new book, Build a Better Toy Train Layout (no. 124900, $19.95 at KP). You can find it at hobby shops or order it from Kalmbach Publishing Co. at 800/533-6644 or online at kalmbach.com.



Hornby 'Duchess' detailing

A few small points of detail in 4mm scale

Andrew Lambton addresses the subject of 'locomotive vitality'



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Locomotives in card

Traditional methods examined, and 7mm scale models built

PETER HARRIS constructs several LNWR- and MR-design locomotives using this medium.

The Ditton chronicles

Part 1 - Long Ditton

Jamie Hamilton begins the story of his expanding OO9 layout, which started with Long Ditton.

Long Ditton was originally planned as a small terminus station, but as the layout grew, it became a through station with the railway line continuing off the scenic section at both ends. The station is set in the 1950s and is based on a typical Southern Railway country station. The layout is built in 4mm scale using OO9 track and stock. Control is by DCC.

Trackwork

Long Ditton was originally planned as a small terminus station, but as the layout grew, it became a through station with the railway line continuing off the scenic section at both ends. The station is set in the 1950s and is based on a typical Southern Railway country station. The layout is built in 4mm scale using OO9 track and stock. Control is by DCC.

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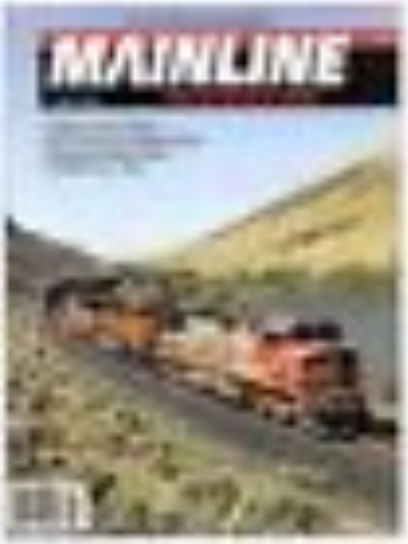

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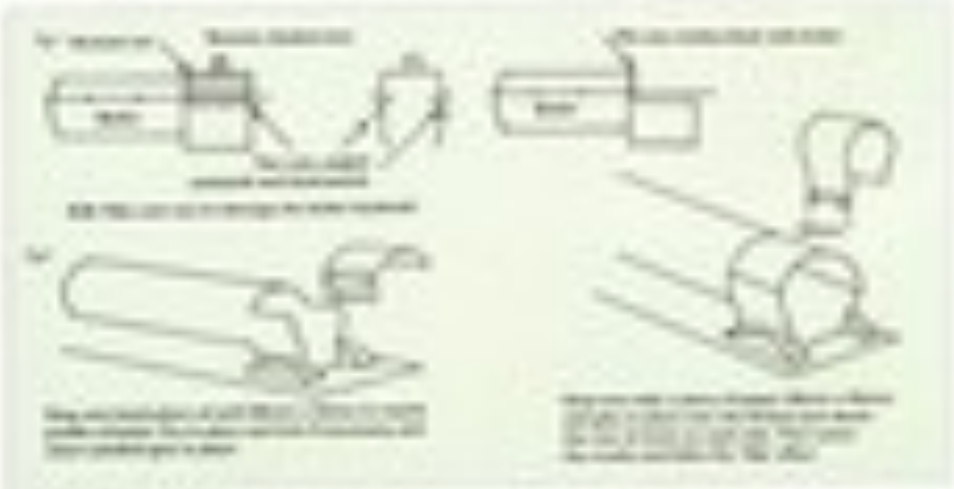
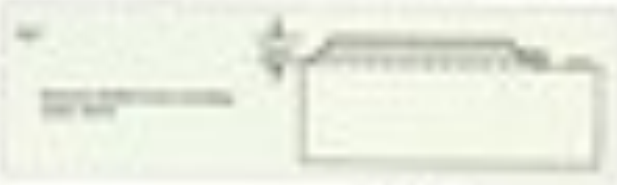
LSWR ‘0395’ in 4mm

Less building on the cheap – 5

N. [redacted] concludes his series on creating low-cost watch models





LMS diesel shunter

A pioneer modelled in 4mm scale

AA **AMOS** used 1mm and 4mm panels in this project

Bridge of Orchy

West Highland Wanderings – 6

IAN PERRIS investigates another West Highland line station.

Bridge at Cheltenham

Two-bit soundbite animations and

Pay-more-rapscallion detail

Two-bit, cookie-cooking-metric, add-dance-bit-add-cookie

Mirror, add-doubling-or-scrape-squiggle

Top left: Lot 202, Windows and Entrance Detail

Top center: Viewpoint 1, vantage north of the subject

Top right: Lot 202, Lot 203, Lot 204 (left)

Bottom: Viewpoint 2, Viewpoint 3, Vantage 4

Essence of West Lancs

A layout suggestion in 4ft x 2ft

Pete K. Lake suggests a simple 4x2 layout based on the West Lancashire Light Railway

LONG MARSTON

Second detachment

ALAN WORKMAN concludes this article on a military railway in SE (from February 1991, pp.304-308)

Towers and buildings

Buildings on Long Harcourt

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Littleton to Biggerton

Part Two (continued from last month)

Ian Pemberton describes methods of scenic construction on his 00 garden shed layout

THE WORLD'S GREATEST TEST TRACK

Don't worry about a bit of snow, chances are your car has been tested to destruction on the gruelling Jeely Freeze that is Anjeelog. By Steven Cropley

WELCOME TO the world's most unique proving ground. Not the largest, busiest, fastest, noisiest, most exciting, dangerous or expensive. Just the most unique. Because Anjeelog has one thing no other test track can boast: real, live human beings.

Take away the Anjeelog people and the place is nothing more than a vast, empty, frozen wilderness, with a few buildings in it and the occasional car. Add the people, and suddenly it's a place where the world's most interesting automotive experiments are conducted.

Anjeelog exists because, back in the cold, remote Russian Siberian city of Nizhnevolsk, the automotive engineers wanted a test track where they could drive their cars in the depths of winter. Not in the middle of winter, when the roads are clear and the weather is merely cold, but in the depths of winter, when the temperature drops to -40 degrees Celsius and the snow is deep enough to bury a small house.

"It is the size of Wales, yet it has just 2000 residents... until winter, when engineers arrive in their thousands"

Anjeelog is the size of Wales, yet it has just 2000 residents. Until winter, when engineers arrive in their thousands, it's a place where the only sounds are the howling wind and the crunch of boots on snow. Then it becomes a place where the world's most interesting cars are tested to destruction.

There are specialist companies that come to Anjeelog to test their products in the cold, but the majority of the engineers who arrive here are employed by the car companies themselves. Their job is to make sure that their cars perform as they should in the cold, and that means driving them in the cold. Not in a cold climate chamber, but in the cold. Real cold.

The people who live in Anjeelog are used to the engineers arriving in their thousands, and they're used to the cars they bring with them. They're used to the fact that the engineers will be driving those cars in the most extreme conditions imaginable, and they're used to the fact that the engineers will be driving those cars in the most extreme conditions imaginable, and they're used to the fact that the engineers will be driving those cars in the most extreme conditions imaginable.

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AMAZING FACTS

Convert a Walthers bascule bridge to DCC

The Nice Price Inn on our N-scale Erie Crossroads Chicago & North Western 1963 scale layout crosses the Chicago River on a Walthers movable bascule bridge. One of the operators at our meet-n-eats group, Tony Riggoffone, did the lion's part for wiring the bridge. I, on the other hand, spent all the easy part – converting it to Digital Command Control (DCC).

In a nightstand at the November 2007 NCE Users' event, we noted how converting conventional accessories to operate with Digital Command Control can be simple and less bulky. Follow along as I take you through the process I used and explain a few potential pitfalls I discovered along the way.

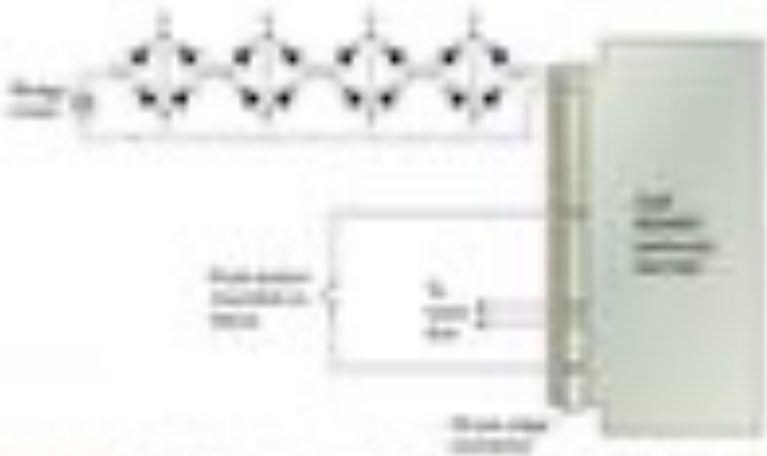
Motor and decoder analysis. The first step in converting any accessory to DCC is to determine the voltage and current needs of the motor. To run the bridge on a Nice's layout, we'd need a 5V bipolar motor. Since they powered by track, with a typical 12V, could power it from the DCC track bus and not a momentary decoder or operator.

The Walthers bridge has a 5V motor and a mechanism of switch that turns the power off when the bridge is either fully up or down. I'd originally planned to use a Tortoise 5 Volt Engineering Motor DCC accessory decoder to operate the motor, but when I measured the motor's current draw, I found it fluctuated during operation between 74 and 106mA. Since a Tortoise is decided to install an NCE Mini-8 I installed a Tortoise decoder.

A motor have solved the bridge panels straight using a built electric motor from Black & Mild's switch decoder. Sam Clarke wanted to be able to control the bridge from a two-momentary push button on and, as a result, I chose an affordable two/three-current accessory decoder from NCE. This decoder has outputs rated at 250mA, more than enough for the bridge motor and allow the option for push-button control, making it ideal for the project.

Wiring. Wiring the bridge to the NCE decoder is straightforward. Instead of soldering the motor directly to the decoder, however, I used a 2x pair edge connector, also available from NCE. I like using edge connectors for stationary decoders and wired-mount because if the components fails, you can replace the decoder in seconds by slipping the connector off, eliminating the need to rip out another the wires.

The bridge motor and the NCE decoder are accessed by the track bus. Following the decoder's



Wiring diagram. Wire wired the bridge motor as shown. Be sure to connect the AC leads of bridge rectifiers in series.

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motive-sync manual. I optimized Arduino to poke 16 and 17 (A0 and A1) connected to Eddie's contact the Arduino on the track bus. However, until after I'd programmed the decoder.

The ADAPMC is designed for Basic and USB Arduinos which require some degree of control to operate their switch motors. There are the decoder's default value is 100 milliseconds. Since the bridge takes about 60 seconds to travel from one position to the next, I reprogrammed the output to be "on" continuously.

To program the ADAPMC, you need to connect it to a program- ming track (or to the main track if your DCC source supports per- programming on the main). To set the decoder into programming mode, release power (or I will connect the most power routines in my programming of track track.

I wanted to change the polar- ity of outputs 1 to continuous, as following the instructions. I changed configuration variable (CV) 113 to a value of zero. If you want to change the address of the accessory decoder, now is the time to do that as well.

With the programming finished I replaced bumper car 1 and then connected the bridge wires to wire nuts and ran.

Turning a runaway motor. Now, I connected the track wires of the decoder to the track track bus. Then, the outputs of the bridge motor wires crossing right prior to the decoder, in operation will depend on the wiring patterns you dug at the decoder.

To test the bridge, I selected the accessory decoder's address with my DCC system and activated the bridge. I noticed that the motor was running much faster than I wanted it to, and actually went past its stopping point, jamming the switch inside the bridge's electronics.

Using a voltmeter, I measured the output voltage on the bridge motor- ize pins 1 and 2 and found that it was 12V. Since that is the 16V battery I'd used to run it, earlier I decided to reduce the voltage on the motor to slow the bridge so we ca- can safely upcoming speed.

To lower output voltage I use could use one or more dropping resistors or when installing fixed bridge to a locomotive. (See DCC Corner in the July 2007 model Rail- roader.) But Because of the motor's fluctuations to current draw, I used bridge rectifiers to drop the voltage instead.

A bridge rectifier is a small bod- dicator and a couple diode rotors a voltage drop of about .7V. I used two of the rectifier to bring my 12 below the diode's rating). The diodes in a bridge rectifier are arranged so that when current passes through the circuit in either direction, it passes through one on the bridge's four diodes. Since I needed a drop of about 1.4 used a bridge rectifier. (Radio- Shack 276-1171). You drop as low as 1 1+1 = 1.4V.

I mounted the bridge rectifiers in a piece of electronic perfboard (RadioShack 276-1395). Then I soldered the positive and negative terminals together for each bridge. And I connected the rectifiers in series between the decoder and the solenoid bridge motor, using the DC terminals as shown in the wiring diagram on page 58.

The rectifiers did the job: just the bridge now operates at an acceptable speed, albeit slightly slower as it travels in comparison to the

Push-button control. The last step was to connect an auxiliary push button (RadioShack 275-1571) so the bridge could also be operated without using a DCC cab. Follow- ing the instructions that came with the ADAPMC decoder, I wired the push button in parallel (A and G) on the decoder, as shown in the wiring diagram. The single button would activate the solenoids in the motor, so push to raise and the bridge will open. Push it again and the bridge will close.

With the Shelton's Seaside bridge (an DCC) permanently in its open position, I'm sure that I thought I would be busy with way a lot of fun and the bridge looks great when it's in operation.

Have any questions about Digital Com- mand Control or this Corner, design Railroader Magazine, P.O. Box 1612, Waukesha, WI 53187, or e-mail drodriguez@cs.com. We regret we can't answer all the questions we receive.

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Fifty years as an MR reader

Tony Koester

When the August 2000 issue of Model Railroader arrived in the mail, it marked a milestone for me as a really model-railroader. Well, a relative spit, as August 1950, I bought my first issue of MR (and Railroad Model Craftsman) at Rader's Drug Store in Cayuga, Ind. I was 11 years old at the time and would have considered myself a "serious hobbyist." Long before then, had I thought of the term.

I had a small N-O layout on a 4 x 8-foot sheet of plywood, but I was busy in the middle of adding more and elaborate detail—then—compare to my three cars, and I believed the track, scenery, some structures, and general the prairie town given. My mind-set—poor. I had the very recent engine, only an oddball 4-4-0 steam arrangement that came with as a present or two commercial cabooses. I had read over "modeling" in our house, was once terrored playing with the trains.

By I would I bought the August and September issues of the year that. When I would looked through those two issues of MR before sent-

Tony Koester's first issue of Model Railroader was this one from August 1950.

ing the volume (of course it still hasn't been!), I was pleased to note that they had had a lasting effect on me. The layout scene featured an N-scale model of a Rio Grande Lackawanna Jay-set from Bowser. Intrigue. Rather than projects, I still love the scratchbuilt models! I believe that has a real thrill.

Now having a chat about railroad historical railing materials I ordered about subscribe the order and made an extra on it wasn't an excellent question. However, I was in an Intermountain Rydin Models, which on page 4 in that issue offered a sample pack of HO wood products. I was learning fast.

I had any luck considering the subject on the September cover: an Mon 844, complex in scale model! It was an ultimate fan from Armstrong, and it was one of my biggest thrill and probably still is. Was my scene missing the concept to add one to use the kit I provided. Did her or money the model Mark Knust's store was $15 for on the N. Louis Clemens made him wrongly an Amazon scratchbuilt model a looking pretty.

Also in the September 50 MR was an intriguing track planning contest. "Backwards Time for Myers," he was from Armstrong, a letter I wouldn't get to know my wonderful Brigden. We was probably a locally assisted one based on suggestions from Pardee track plans, but he was already planning on how to get out of my compromise long modules that had crept into a still-loaded railroading from the old days of sectional modeling track.

Later, with the wood available to buy and scrapes on the bank, as it was said, "A railroad was there with two residential areas, a—transportation and scrap area. As I also built at one time, Jones shelves and scrap from mill ends, model railroaders go green with no duplicating the normal product of the greenscape. As my

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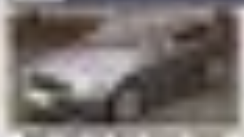

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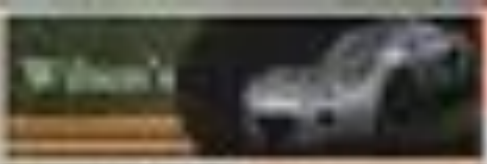

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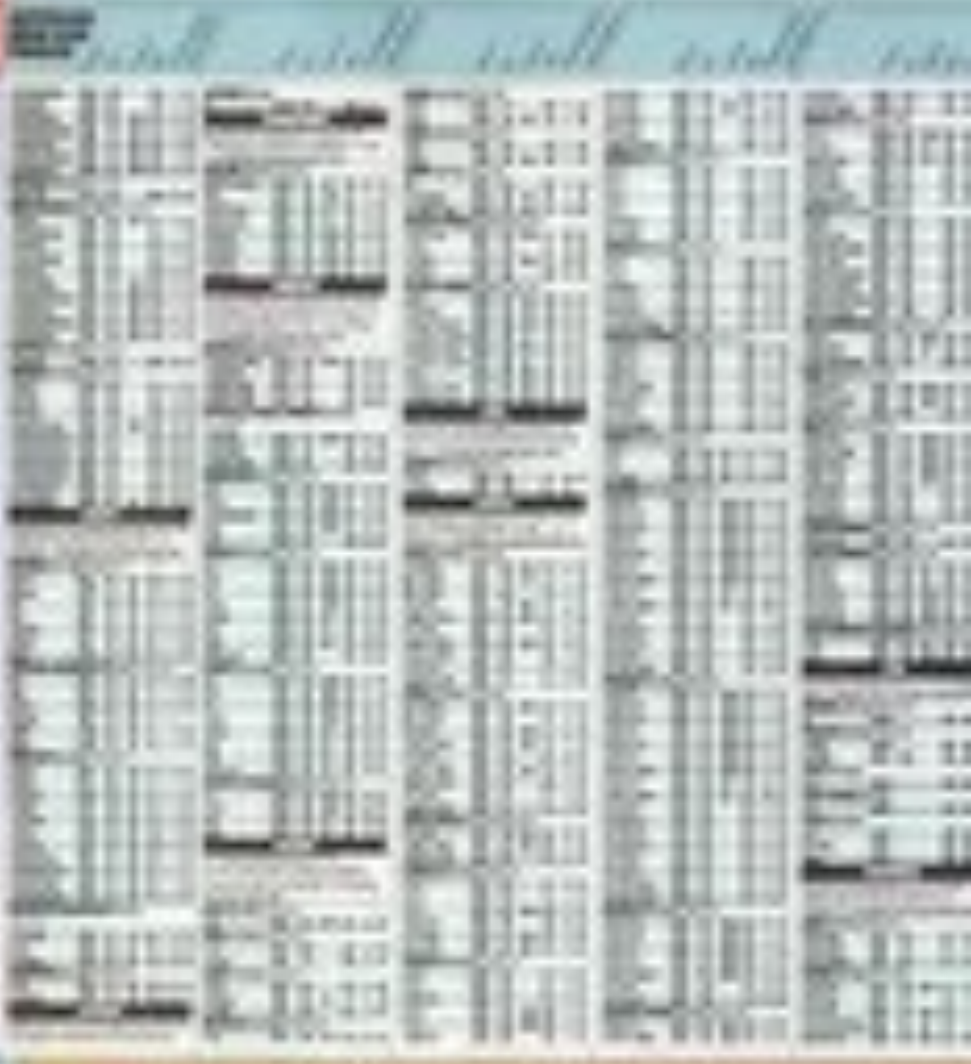

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